

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NEW YORK: SATURDAY, DECEMBER 12, 1885.

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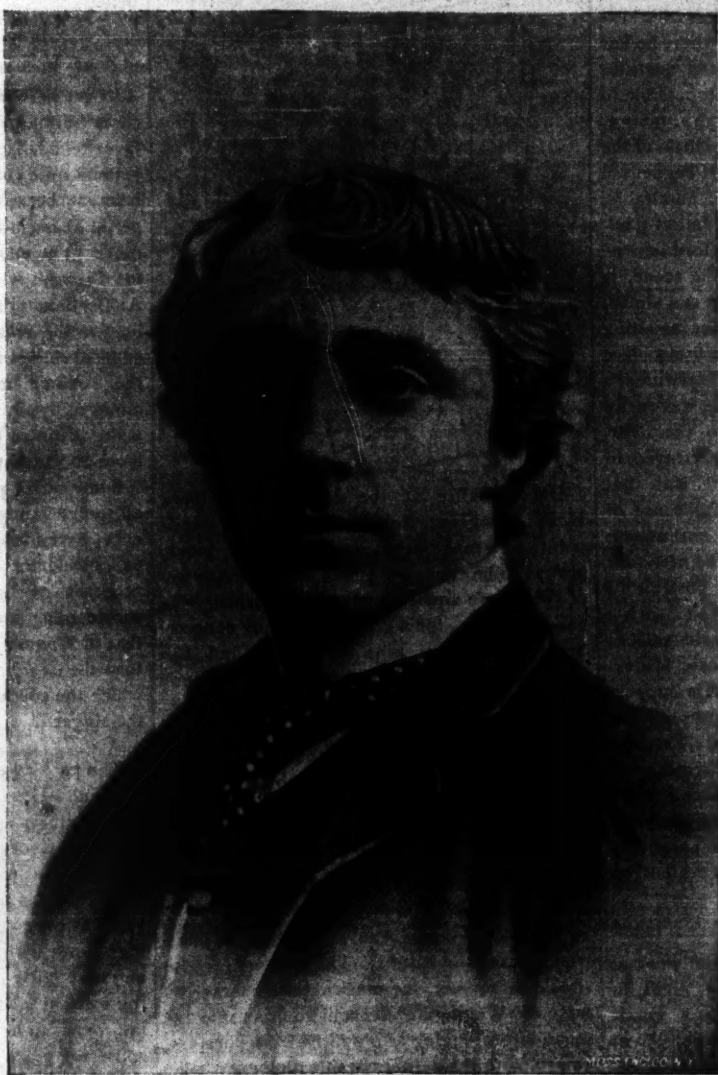
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At the Theatres.



Lotta's engagement began on Monday night at the Standard Theatre, when she appeared in a new version of *The Old Curiosity Shop*. The audience was select both as to quality and numbers. There were several reasons for the quantity of vacant seats in the parquet and galleries, the chief being Lotta's hearty aversion to papering and another the sudden fall of the thermometer, which depressed business all over town. The dramatization of Dickens' story used at present by this actress is the work of the great novelist's son, Charles Dickens, Jr. In some respects it is an improvement over John Brougham's well-known arrangement, particularly as it rounds out the strong and varied characters besides condensing into four acts the salient points of the narrative. Lotta's acting as Little Nell was as sweetly pathetic as ever, while in the part of the Marchioness she gave vent to those cunning eccentricities of gait, manner and ejaculation that create laughter no matter to what character they be applied. The little sourette's inimitable ways met with the customary applause and occasioned an evening of delight. She has many imitators, but the tricks and manners which she originated and which are perfectly natural in her sit awkwardly on the many ambitious young women who from time to time have vainly sought to copy them. Lotta is as attractive as when she first skipped into the regard of our public, and it is to be hoped that she will long continue to spread sunlight in the pathway of her admirers. This work-a-day world has so many cares and sorrows for its wayfarers that this bright and chirrupy little woman, who scatters mirth like dewdrops wherever she goes, should be prized as a benefactor in her own delightful way. Her company gave support above the average. P. A. Anderson's Daniel Quilp was a most correct embodiment of that grotesquely hideous personage in make-up, carriage, action and aspect. His acting at the point where he is beaten at his own game and placed under arrest was extremely clever, and the audience were not ungenerous in rewarding it with the usual tokens of appreciation. Mr. Anderson, who has for several seasons animated Lotta, is a valuable coadjutor. Dick Swiveller's whimsical humor was excellently delineated by Frank Carlyle. J. H. Stuart gave a rather careless performance of Sampson Brass; but a man who combines the duties of stage manager and actor is always handicapped in the latter capacity. Bertie Cooke played Kit earnestly and intelligently, while Frank Parker demonstrated his protean qualities by doubling several parts. James Mahoney was in spots acceptable as Grandfather Trent, but in the effort to make his voice pipe and whistle in childish treble he signally failed and bordered on the ridiculous. His business, moreover, was altogether too slow, and at times he actually retarded the action of the play by inconsequential elaboration in this direction. Adelaide Eaton was sufficiently mannish as Sally Brass, while Elsie Gerome figured as the warm-hearted Mrs. Jarley. Miss Gerome's efforts to conceal her pretty manners were more successful than her attempt to disguise her pretty face beneath the make-up of the elderly wax-work exhibitor. The scenery was poor indeed, with the exception of the churchyard set, which, although not particularly artistic, was effective when compared with its companion-dubs. Next week Lotta will be seen as Denise de Flavigny in *Nitouche*. Since we first saw our little star as the mischievous convent-girl, Judie, the creator of the part, has tried her hand at it in our midst. We must confess to honestly preferring Lotta's presentation of the character.

A Parlor Match kept a large house laughing for two hours and a half at the People's on Monday night. William Hoey's eccentricities as Old Hoss are highly hilarious, while Charles Evans takes an equal share in the manufacture of fun as McCorker. Minnie French's Innocent Kidd pleased the spectators, while the industrious efforts of the other members of the company were greeted with more or less approbation. The musical selections strung through the three acts of the piece were fresh and enjoyable. Next Monday Maude Granger will be seen here in *The Creole*, or Article 47, as it is better known.

The Grand Opera House was well filled on Monday and Mlle. Aimee played the little French milliner, Jacotot, in *Mam'zelle* to a very responsive and friendly body of spectators. Her part is in excellent form, to borrow an expression from the vocabulary of our vaudeville writers, and her performance was of the most entertaining qualities. Her singing of some *chansonnets* drew forth several encores. The company is more than equal to the requirements of Messrs. Jessop and Gill's comedy. Tupper was well played by Russell Barrett; Newton Chisnell made the café chantant manager very funny, while Leo Cooper as Bob, and Archie Cowper as Leslie, were entirely satisfactory. A special mention is due Lester Victor for his capital work as Francois, the mysterious Frenchman. Laura Wallace as Mrs. Tupper and Charline Weidman as the aspiring servant-girl were efficient. The piece was mounted in an adequate manner. The scene in which several of the characters figure in different parts of the auditorium was received with shouts of laughter. Next week, *Her Atonement*.

M. B. Curtis drew a fair house to the Third Avenue Theatre on Monday evening, when he acted his familiar part of Sam'l Plastrick in *Sam'l of Posen*. Age does not stale nor custom wither the infinite quaintness of Mr. Curtis' impersonation, and the spectators on the occasion in question were as tickled as usual with the Hebrew drummer's shrewdness, fertility of resource and adamant gall. He was very well supported. Albina de Mer's effectively dramatic work as Celeste, the French adventuress, has so frequently been commended that to single out its merits now would be entirely superfluous. Byron Douglas was handsome, manly and earnest in the part of Jack Cheviot. He is a clever *jeune premier*. Andrew Weaver as Photolith, Charles Rosene as Uncle Goldstein, and Fanny Denham-Rouse as Mrs. Mulcahy, gave those well-worn parts amusing interpretation. Florence Roberts made a satisfactory Rebecca. The piece was nicely put on. Next week Henry Chanfrau will appear at this house in *Kit, the Arkansas Traveller*.

A translation of Zola's *L'Assommoir*, by Carl Saar, was the production at the Thalia Theatre on Monday evening, which was also the occasion of Herr Mitterwurzer's first appearance on that stage. The house was fairly filled, which is a rather unusual occurrence at this theatre. Why Herr Mitterwurzer should have chosen a play during four acts of which he has almost nothing to do, and where he has no opportunity to show any of the qualities which have made his fame, it is impossible to understand. The play itself is a dry, monotonous composition, and possesses little of the realism and touch of the novel. If condensed into a one-act piece, it would be admirable. Dragged through four weary acts, full of platitudes and empty talk, simply to afford an opportunity in the fifth for one strong scene, is drawing the line too far. But it can almost be said that one was fully repaid for awaiting the end to be able to see the magnificent piece of acting it afforded. Herr Mitterwurzer's work in the delirium tremens scene was really fine. The gradual submission to the overpowering passion of drink was portrayed in an extraordinarily vivid manner. But that which aroused the audience to a full sense of the actor's power and to a pitch of enthusiasm which did not seem possible in the first four acts, was the finale. It would be possible to write more in detail of the study which such a scene requires, but what we have said suffices to show that in some respects at least Mitterwurzer has not been overrated. His support was, as usual, efficient, although most of the characters are small and thankless. Fraulein Fanto as Gervaise enlisted the sympathies of the audience by her sweet appearance. Herr Walter as Poisson acted with force and spirit. The mounting of the play was comparatively good. The performance was repeated on Tuesday and Wednesday evenings.

Lizzie Evans opened her second week at Tony Pastor's Theatre, on Monday night, in *Fogg's Ferry*, before a good-sized and good-natured audience, who grasped the points of the play quite enthusiastically. The piece was put on with handsome new scenery by D. B. Hughes, the mill set in the third act receiving a round of applause. This scenery will be carried on the road with the company. Fogg's Ferry has been very greatly improved since it was given at this house two seasons ago, and the character of Chip gives Miss Evans ample opportunity to display her marked ability as a comedienne. She is a thorough little actress, equally at home in humor and pathos. She does not overdo and her methods are original. She differs as much from Lotta and Maggie Mitchell as they from each other. The company gives an even, effective support. The old ferryman of Henry Scharf is a model rendition, true to nature in both make-up and acting. Steve Corey is a clever young comedian, and he sings capital. His style, however, is somewhat loud and exaggerated; it might be toned down with advantage. Through inadvertence, a notice of Miss Evans' first week at Tony Pastor's was omitted from last week's MIRROR. She appeared to good business in *The Culprit Fay* and *Florette*.

Evangeline at the Fourteenth Street Theatre has been embellished latterly with one or two novelties, and it is now more enjoyable than before. The extravaganza apparently has yet a long career to run.

Hoodman Blind has drawn large audiences to Wallack's since the opening night, the receipts having increased at each performance

last week. It will doubtless draw for some time to come.

The great success of *Saints and Sinners* at the Madison Square Theatre suffers no abatement. The house is crowded at almost every performance and there is a rush for seats in advance. Mr. Jones' play is the soundest dramatic bit of the season.

Nothing that Mr. Harrigan has produced during his career has more instantaneously caught the public than his latest, *The Grip*. The new Park Theatre is nightly resorted to by large and hilarious audiences.

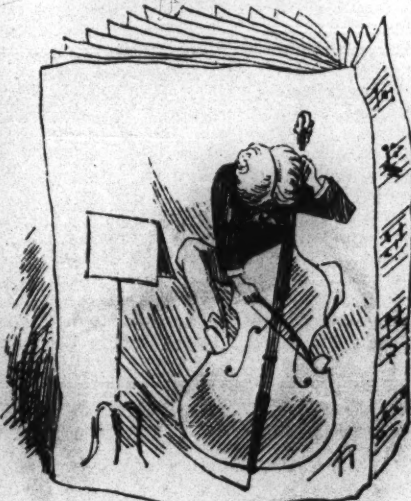
The seventy-fifth performance of *Romeo and Juliet* at the Union Square Theatre approaches, and the gatherings are gratifyingly numerous and appreciative. On the seventy-sixth performance, which will occur the afternoon of the Saturday succeeding Christmas, Miss Mather's autographic souvenir will be distributed. An active demand for tickets for this occasion has already begun.

The Lyceum Theatre has become a favorite rendezvous with our fashionable folk, who find much that is diverting in *One of our Girls*. The piece is admirably acted and faultlessly staged, so for once the swell element has shown good sense in its preference.

Adonis is a subject which has been so much written about that to say anything new of the Bijou attraction is well-nigh impossible. The story is but a continuation of good business and popular favor.

Few believed that the experiment of establishing a permanent magical entertainment in this city would lead to a successful outcome, but Manager Brotherton has performed the miracle at the Comedy, where Kellar is still delighting crowds with his unique and mysterious entertainment.

The Musical Mirror.



Die Walküre at the Metropolitan Opera House was given, from a purely musical standpoint, in a magnificent manner. The band, always to be considered first when the music of Wagner's music-dramas is concerned, was good enough for a grand symphony concert. Seven contrabass, nine violoncelli, and the rest in due proportion; real trumpets, not cornets pretending to be trumpets; a corno di bassetto of excellent tone, as rich and mellow to the ear as a ripe peach to the taste; harp—in fact all that was needful and to spare, and of the best quality. It was a luxury to repose upon the billows of sound that seemed to fill the immense theatre with a sea of music rolling and swelling in that voluminous strength that Wagner alone knows how to develop in all its power and beauty of tone from mere wood, brass and catgut. The singers, or, we should rather say, the musical declaimers—for truly the Wagnerian declamation is as far removed from singing as is politics from poetry—voiced forth their interminable dialogues with full round voices and that distinct enunciation that is, or ought to be, a lasting lesson to our slobbering vocalists, who sacrifice the words, by which the music is to be understood, to mere loudness, and to whom it is indifferent whether the book be in German, Italian or English, inasmuch as they sing in a dialect of their own which is none of these, but rather resembles the howling of wild bulls or the screaming of steam whistles. The acting was dignified and appropriate, and it was not the artist's fault if the theme of the drama was so impossible to be utilized on a mundane stage as to cross the step that separates the sublime from the ridiculous, and to provoke smiles instead of awe. Fraulein Lili Lehmann, as the Walküre, or maiden of the mist, the favorite "chooser of the slain" of Wotan, or Odin, sang her wild, weird music in a manner that we think perfect. That strange, unearthly strain that could come from no other brain than that of Wagner, or one of the ancient Norse Skalds, "Hoyo-to ho Heiaha-ha ha" came from her lips like the cry of the breeze among the mountain-tops and cliffs. The full, rich tones of Herr Fischer's grand basso gave due solemnity and effect to the sonorous utterings of Wotan, the All-Father. The magnificent declamation and clear, true tones of Fraulein Brandt did full justice to the very dramatic voice of Frica, the Earth Goddess and wife of Wotan. Fraulein Slach looked as beautiful as a Norse maiden of half-heavenly descent ought to be, and sang divinely also as Siegelinde, and Herr Stritt as Siegmund and Lehmler as Hunding, the robber, did all that needed to be done for their parts. Herr Stritt is not a tenor in the true meaning of the word, but a high baritone; his lower and his upper notes are full and resonant, but between comes a space in which the notes are weak and uncertain, as is always the case with voices forced out of their natural limits. So much for the musical part of the programme. One has only to glance at any portrait of Wagner to see that in that square face no sense of humor is mirrored. His mediæval mind could see nothing absurd or comical in the heavy-shouldered angels and gods of the old Teutonic painters, nor is the wild Walküre the impersonated wreath of morning mist, gingerly picking her way down a stage "run" in a property helmet and shield, and steadying her steps with the aid of a property spear, and leading a mild old circus-horse who represents the elemental hurricane, but who is so careful of his footsteps that he puts his nose to the ground at each move to smell if there be any danger, and who treads on the tail of the wild Walküre's skirt in a most mundane manner, in the least repugnant to his sense of artistic fitness. Wagner was a German of the Germans. Imagination, not humor, was the chief characteristic of his mind. Shut your eyes, and in his music you hear the elemental uproar or the sighing of the groves. Open them, and you see a lot of dumpy men and women, in kilts and hauberts, with sea-gulls wings sticking out of their helmets, who are supposed to put before us the dead powers of the infinite—the *Ægirs*, the causers and makers of all. To the purely Teutonic vision this is possible. The German can look on, listen and shudder; the American looks, listens and laughs. If it be irreverent to present the Son of God in human form upon the stage, then must it be doubly impious to present God himself, and yet that is what happens in Wagner's music-drama. Wotan, or Odin, is the Father of All—the Dyauz-piter. "Our Father which art in Heaven," the Creator of all things that have been created, without whom nothing can exist, "in whom we live and move and have our being."

Father of all, in every age,
In every clime adored,
By saint, by savage, or by sage,
Jehovah, Jove, or Lord.

And yet here we have him in the person of a short German in a Roman armor, kissing his favorite odalisque, Brünhilde, and in a fit of jealous spite condemning her to eternal punishment because she dared to disobey his imperial ukase in favor of handsome young Siegmund. The much talked of but seldom listened to Trilogi will never be in favor with an Anglo-Saxon or Anglo-Saxon American public, for the reason that we are apt to see the comical side of things and would rather hear the sublime music without having our eyes annoyed by the puerile stage-play, or our good taste affronted by the coarse myths of our remote and barbaric ancestors.

Some carping critics, who like to sneer down all things young because of their own decadence, have found fault with Walter Damrosch as a conductor of Wagner's music. In the progress of the Walküre we could detect no shortcoming, and besides, cant apart, music like that of Wagner is infinitely easier to conduct than the *ad libitum* style of Italian opera in which the conductor has to play and follow the singer.

The performance of *The Black Hussar* by McCaull's Opera company presents nearly the same features as on its production in this city, save that George Boniface has replaced Digby Bell in the part of Piffkow, the factotum. Lilly Post has improved vastly as a singer, and looks as pretty as ever. She now attacks her high notes with rare clearness and brilliancy, and may fairly claim a high place among leading sopranis in light opera. She is still more improved in her acting, which is now full of spirit and grace. Miss Jansen is just as *trainante* as ever, her voice as rich in that curious telling quality that marks it distinct from other mezzo-sopranis, and her quaint languor even more seductive than formerly. Mme. Cottrell is just the same unapproachably comical Barbara as ever. Messrs. Boniface and Hopper are very funny in that peculiar style that has obtained of late among our comedians—a compound of circus clown and masher, which we do not enjoy at all, but which the audience does, evidently. The fault of the present production is the weakness of the band, which, although it may do well enough for a travelling company, is not nearly full enough for town. At least four first-violins, two second, two violas, two cellos and two basses are required to give anything like due effect to the accompaniments, and we have about half that number. The costumes were rich, appropriate and varied, and the pith of the performance, "Read the Answer in the Stars," made its usual success.

There is nothing to note about the true Mikado at the Fifth Avenue Theatre. Crowded houses every night; long lines of carriages before the door; a perfect performance, and public favor have put it above criticism or praise.

For they are right,
And we are right,
And all is right as right can be.

The replacing of Miss Lucette in the part of Amorita at the Casino by Miss Schelling has resulted in a very pleasing recognition of unassuming merit. Miss Schelling is encored

every night, and, we must allow, deservedly. Of course something is to be allowed for sympathy on the part of the audience, but the young lady does exceedingly well. There is a great deal of latent talent in the Casino company, and we trust to see more of it brought out yet. Hitherto some occult influence seems to have obscured unassuming people of talent to the injury, we should imagine, of the gentlemen who have shown such good sense and fitness in the management of this theatre. We want a school and an opportunity for rising artists on American principles.

Cancelling Dates.

The manager of the Haden Opera House, Columbia, Mo., sends THE MIRROR the following letter, which brings again to the surface a question that has frequently been discussed in this journal:

DEAR SIR:—Cannot you inaugurate some system whereby the liability of a contract made between the manager of an opera house and the manager or agent of a travelling attraction will fall equally on the shoulders of both? The arrangement at present in vogue makes the manager liable to his patrons for contracts or bookings made by combination managers who act in bad faith, merely signing contracts to hold as a makeshift in case they do not succeed in getting into a more desirable town. This is all wrong. It places the local manager in a false position with the people who patronize his house. He announces that he has booked such and such an attraction for a certain date. Two or three days before the time comes a letter from the "unlucky" agent or manager stating that he cannot put in an appearance with his company and to cancel the date. The consequence is that the public loses confidence in the manager, and he in turn loses confidence in the dramatic fraternity. Honestly does not harm anybody. If things have come to such a stage that the word is absolute among the profession, then let us coin a new word that will take its place and produce honest results.

Respectfully yours,
C. C. SHERWOOD.

The dishonorable custom of cancelling dates without warning has outcropped from the present combination system. It is not commonly practised by managers of travelling companies in good standing, but occasionally even men of this class, who would become indignant if their business integrity were impugned, are guilty of the unbusinesslike and unprofessional act. It is but fair to say that the local managers are seldom found applying the same tactics and shutting out companies booked with them. But when now and then this does happen, the travelling victim raises an immense hullabaloo and manifests a decided objection to having his well-laid plans upset in so summary and arbitrary a fashion.

Our advice to our correspondent and all other theatre managers having similar grounds for complaint, is simple and can be briefly stated. It is that they watch our provincial columns for intelligence of unjust cancellations, and in dealing with the travelling managers addicted to the practice use the utmost caution or decline to book their attractions altogether. Of course this latter alternative would be useless unless adopted generally; but should the policy be carried out vigorously and universally, the offending parties would soon be taught the necessity of regarding the rights of others and conduct their affairs on sound business principles. To protect himself the local manager should make it a rule to decline to negotiate for the appearance of companies that have left his brethren in the lurch. For a confirmed canceller of dates is likely at any moment, in an endeavor to better his profits, to give the confiding local manager the slip.

Eating and Singing.

A serio-comic journal has recorded the fact that operatic singers, especially tenors, are devoted to sausage and lager-bier. This proclivity, it is asserted, aggrieves their fair admirers. Our worthy contemporary labors in a wrong direction and goes quite wide of the mark. The two loves act independently, each in its separate sphere—the tenor may be a good tenor, and the sausage may be a good sausage, and all the same with the beer.

We might go further and say he who has not a nice palate to relish the sausage—allowing that to represent all like delicacies—may be accepted as possessing a good ear to enjoy the voice of a first class tenor. We account for the bibulous and stomachic grasp of singers to the fact that they are mighty absorbers of good virtuosos and condense, as in a jar or can, the very juice and aroma of what they eat and drink to furnish the great motive power demanded by their vocal efforts.

For a fact we are assured that all the leading prima donnas and tenors have had their favorite beverage and their special condiment served to them at the crisis of a grand performance. With one it is a mug of Burton pale ale; another sends down his stalwart throat a decoction of Santa Cruz tipped with lemon; the basso smashes a string or two of bolognas; another throws himself upon roast-beef, with perhaps tomato sauce.

How do we know but that a secret prompting, according to the theory of hygienic experts, directs the vocalist to the succulent sausage, which, being daily enfiladed, emanates in due course from the throat of the basso as a low guttural of impressive depth and sonority, and that the soprano reaches a high C by the lift derived from an extra fillip of Pommeroy Sec?

In truth we may earnestly call the attention of elocutionary and vocal students to a careful selection of their diet, and seek steadily that line of deglutition and digestion which ministers most efficiently to tone, volume and utterance. This and all cognate pursuits of genius have, from the earliest period, found their ozone in a proper and pertinent menu.

Miss Anderson in Boston.

Marcus Mayer, advance agent for Mary Anderson, arrived in the city from Boston on Monday, and to a MIRROR reporter spoke very cheerfully of the business done at the Globe Theatre by the tragedienne.

"The receipts so far are most decidedly encouraging, to say the least," he said. "On the first week Miss Anderson played to \$15,000; on the second to over \$14,000, and there is no doubt she will play to over \$15,000 again. That will be a better business than was done by Booth there, and better than Irving did on his return engagement at \$250 a seat. The prices Miss Anderson's management are charging at the Globe are \$150, but that is the price almost all over the house. The advance sale for the third week is even larger than it was for the first. Whether the reduced prices are to be kept up all through the engagement I cannot say."

The Giddy Gusher.



I've been abroad since last my sunny smile illumined THE MIRROR. The late John Phoenix used to describe some chemical or mechanical process "known only to God Almighty and Mr. Paine, of Worcester, Mass." and you'll find plenty of men to-day in the Eastern States, who, speaking of their partnership with Providence in some great work, say "I and God." This good opinion of self is not confined to the male animal. I think for genuine conceit, insufferable importance and rank airs, a journey to Boston is the quickest way to get the greatest quantity of female idiosyncrasy I know of.

It begins at Hartford. The Hartford woman is quite a departure from the New York article. At that place the incipient crank sets in; at Springfield it takes on a deeper shade, and at Worcester it rages with true Bostonian virulence.

The doughy complexion, the eye-glasses, the scientific assertiveness of the Beantown woman is all there. I had occasion to stop a night at Worcester at the Bay State House, and I don't know when I have been so much amused.

Time was when the *Atlantic Monthly* was the correct periodical for Yankee consumption, but it seems to be superseded by the *Century*. The aesthetic cover has something to do with its popularity, and it looks well; its blisse back and wild lettering has an air of intellect. The December number was just published, and I think seven out of every ten Worcester women were taking *Centuries*.

Dinner occurs near the centre of the day down East, and at six and later they take a nondescript meal called a supper tea. Hot griddle-cakes have the call at this feed. They must cook a thousand cakes every night at that Bay State House.

The pasty-looking ladies of that hotel meandered down about seven with their *Centuries* adjusted, their glasses—it's incompatible with intellect to have good eyesight—and opened on cakes and syrup. I sat opposite a most aggravated specimen of the genus.

A putty-complexioned woman, who set her *Century* up against a milk-pitcher, bent her eyes on a chapter concerning "Molecular Circumspection," and blindly shovelled in the cakes. A passage of great abstruseness would absorb her. She would pause in the good work and abstractedly poise a forkful of buckwheat and molasses in mid air; recover, and feed herself with a gulp. She was simply fascinating. I couldn't leave off watching her. I asked the master if the funerals from indigestion took place in the house, or if they sent the bodies home to the friends. And he told me the cakes were not immediately fatal. They generally lingered long enough to pay their bills and leave.

A thin, little man was Charley Wilkinson, who runs the Worcester Theatre. The cakes have blown him up beautifully. He's as wide out as he is high up just now.

Tony Hart's rolypoly family reside in Worcester. I don't believe beans and cakes enter largely as factors in that family. The dear old father and mother have been in this country forty years, but the stamp of the Emerald Isle has never been obliterated from their faces or their hearts, and it is quite refreshing in a town given over to *Century*-reading griddle-cake eaters to meet such sturdy, jolly, real men and women as the Cannon family.

A certain class of sporting people have, with a few exceptions, passed away. Such horsemen as Hiram Woodruff, such old sports as Tom Battelle, are long ago dead; but in Worcester there lives a patriot named "Pug" Wesson, in whose muscular frame and rollicking face glows the fire and fun that made the sports of the olden time vastly superior to the specimens of the present day. Take the Dwyer brothers of this racing period and the Golden brothers of the Mystic Park. There isn't a horsehair on their heads. They could call on the Episcopal Advent Conference and pass themselves off as country clergymen, so unlike turfmen are they in appearance. But you take Wesson and put him into clerical black, with a white choker and gold-rimmed spectacles, a volume of Watts' hymns in one hand and Scott's Commentary in the other—you never would ask him where the text was going to be, but sing out at once: "Hello, old sport, what's this disguise worn for?"

He's horsey. He's doggy, he's fighty, he's

bully, from his iron-grey-cropped head to his active feet. He's a record of the turf and ring, when there was a turf and ring. It's a pleasure to sit in the little old-fashioned bar and talk over real sporting times opposite a fine steel engraving of Heenan taken before he went to Europe, and surrounded by quaint old colored prints of race-courses, the Epsom and the Derby, and lithos of the famous mares Flora Temple and Lady Suffolk.

Yes, amid the bean-baking, cake-eating citizens of Worcester, there are some very good things in the way of men; and "Pug" Wesson and Pa Cannon, Tony Hart's father, are two of 'em. I heartily enjoy their companionship, but I'm mighty glad to get back to New York. We're a very human gang here, and mighty few of us are troubled with cranks, or strain ourselves to make an impression. To have a good time seems to be about the size of our usual aspirations. Putting on airs is a business that occupies a very slim number of the community.

I trotted in Friday night to see Nat Goodwin. At eight o'clock the authorities had stopped the further sale of tickets at the box-office and Governor Duff was watching the hundreds turning away disappointed from the door with an expression of disgust. If only we could look ahead a little way, how differently things would be managed. If the gift of second-sight had been James Duff's last May, he would have got his Mikado on deck the Fourth of July, and it would be under full canvas at this precious minute. Had the gift of prophetic vision been his in September, Nat Goodwin and Duff would be clinking glasses next Fall, congratulating themselves over a year's splendid business with one play.

There's no earthly reason why the Rink wouldn't play as long as Adonis, with occasional reconstruction. It makes me mad to see anything interfered with as Nat's big hit was.

If theatres have minds of their own, and I think some of 'em have, the Standard must be the maddest of the party. To feel itself crowded with the best people in town one week, to be shaken up the jollity and merriment of a delighted city, to be stuffed with fun and frolic and the pranks of youth up to Saturday night, and to enter on a scene and season of chestnuts and Autumn leaves the next Monday, is not hilarious. The Standard must have had a nervous headache in the flies and the colic in the orchestra, as the wind blew through rows of empty seats.

I was telling the oldest inhabitant of "High-bridge about Nat and how funny he was. "I'll go down and see him this week," said he.

"No, you won't," said I. "He's not playing; Lotta is doing the Marchioness there this week."

That old man fell out of his chair as if he'd been struck with a club.

"What?" he groaned, as I helped him up.

"It can't be. Aaron Burr and I went to the Richmond Hill Theatre to see her in that play the week Burr shot Hamilton over in Hoboken."

This is valuable, as settling the question often asked, if Lotta played the Marchioness before she was born or after.

I'll tell you when a theatre felt awful bad at having a cracking success taken off at the very outset of what promised to be a phenomenal run. That was the Fifth Avenue. Harry Sargent, with very few stamps, was managing Modjeska, then entirely new to this city. He had made some dates outside. When Modjeska hit the town with Camille—the theatre was packed night after night—the Provincial places heard of it and began to look round for something to fill the Modjeska's time, knowing she would make her hay here. Not so, Sargent. He was suddenly filled with money and great business honesty. The engagements must be met though the heavens fell, and the poor old Fifth Avenue had a \$2,000 house Saturday night and a \$300 one the next Monday.

These sudden falls in the receipts are ruinous to the health of a building. I sat up a good many nights with the Fifth Avenue after that when I did not think it would live to see another. For years it was an invalid, and I don't think it's very robust now.

Yes, indeed, New York is the place to live in if you live in America. Whenever a shade of discontent crosses my youthful brow I take a clean collar and strike out for some other town. Three days brings the prodigal daughter back in the wildest sort of thankfulness.

In this happy frame of mind I'm going to have a photograph taken, and along about the holidays present it to my constituents of THE MIRROR. It will be invaluable to frame and hang in every family as a chart, a guide, a compass by which to steer the domestic craft. In cases of sickness it should be taken instead of rye and rock; in moments of doubt it should be played instead of a trumpet; as an appetizer it's proper place is on the buffet next the Angostura Bitters, and as an anodyne, a soothing, it's place is over the head of every old maid's bed in the land. These the photographer and I consider to be just and sufficient reasons for taking the picture.

There will be no advance in the price of THE MIRROR in consequence of the publication of this portrait, nor any reduction that I can hear of, to those who will take them by

the quantity. Just the simple, plain price will be asked therefor. Therefore look out for the forthcoming event, the cheering, invaluable frontispiece of your

GIDDY GUSHER.

London Gossip.

LONDON, Nov. 21.

This week, Thursday, was the American night at Covent Garden concerts. Mrs. Thayer made a brilliant success on the occasion. This lady is a highly cultivated artist, and does all her work in a thoroughly conscientious and satisfactory manner. Another lady made a success added to those she has before made both in London and Paris. This was Virginia Rider, a niece of Joseph Whiting, late of the Union Square company, New York. Miss Rider was applauded heartily for her delightful singing at M. Riviere's very best promenade concert of the season. She is one of the few really accomplished American lady singers, and it is to be hoped that she will be well received in New York, where she shortly appears for the first time professionally, sailing thither this month.

The same evening the Browning Society gave their annual performance at St. George's Hall, when the variously regarded poet's five-act drama, *Colombe's Birthday*, was played before an audience who worship Browning as a sort of religion. Alma Murray played Colombe excellently well, and was capably supported by Leonard Outram as Valence. It is hardly worth while to discuss this mysterious poet with any expectation of comprehending him, so it need only be said that the cast struggled bravely with the blank verse. Mr. Webster, a grandson of the great Ben Webster, comedian, was rather lacking in robustness, but he made up for this somewhat in his good looks. Bernard Gould, as Melchior, his confidant, read the best of any one on the stage, of the gentlemen, and he continued to make a short and thankful role stand out prominently. Messrs. Foss and Cordova were melancholy and wearying. To their credit be it said that they knew their lines, dead letter perfect, which in Browning is no small achievement. The other members of the company, all being high-class amateurs, were more or less elocutionary, as amateurs have a way of being.

Possibly they have been attending the Exeter Hall lectures on elocution. These lectures are being given each Wednesday evening during November. The Rev. Alexander J. D. D. Orsey, Professor of Public Reading in King's College, gave the last one. The lectures are arranged for by the committee of the Open Air Mission, and especially to London's lay rather than theatrical workers.

However, speeches of all sorts are now in order, in political circles, especially. This fact has been taken advantage of by Mr. Stuart's company in the provinces. This week, during the performance of *Borrowed*, in *Barrow-in-Furness*, a Conservative candidate addressed the house between acts first and second, and a Liberal candidate between acts second and third. As the manager remarked to a friend, it was "a sort of jumbo way of dramatic management, but it served its purpose of filling the house." All's fair in love and war, and the play.

Alice Chandos continues to make a brilliant success, and her large circle of London friends rejoice at the lady's good fortune so richly deserved.

The company goes on tour again in March, returning this month to London. Dates are filled for the entire Spring season.

Alice Lingard shortly goes on tour—her first provincial, by-the-way—in a comedy written for her by Wilson Barrett and Clement Scott. This tour begins with the close of the Haymarket season of *Dark Days*. At this theatre on Dec. 2, Angela Fenton will play *Fros-Frou* at a morning performance. This lady is a well-known amateur recruit to the regular dramatic ranks. Mrs. Compton Reade is also a recruit to a new profession. This lady made a considerable success in her first appearance at the Vaudeville in *Portia*. She has a capital stage presence and a musical voice.

One can endure amateurs if they go about getting regular engagements in a business like manner. But what patience can one possibly have with the presuming novice advertising in a leading London daily last week as follows: "A London actress, with a most attractive company ready, and in treaty for a leading West End theatre, desires a partner, a gentleman of means and good social position. Address Miss Blank," etc.

This sort of bait sometimes catches the unwary financier, who is pretty certain to lose his surplus cash with amazing rapidity. It is certain that amateurs often surprise audiences by their cleverness, but it is by legitimately going about their first appearances. Mrs. Compton Reade, before spoken of, placed herself under the stage direction of Carlotta Leclercq. This admirable instructress presented a varied programme at the Vaudeville, made up of leading scenes from *Romeo and Juliet*, *Hamlet*, and *The Merchant of Venice*. Miss Horlock, who recently made a successful debut at Ladbroke Hall under Miss Leclercq, played on Thursday very charmingly as Juliet and Ophelia. Miss Leclercq proposes to give three performances with her pupils on the 24th, 25th and 26th of the current month at the Alexander Theatre, Southend, in aid of Mrs. Horlock's Holiday Home for Ailing Work Girls and Children of the London Poor, a truly benevolent institution.

In the name of "sweet Charity," people invariably respond in money and crowds. To the credit of human nature be it said, theatre-going people are ever generous in this respect. The benefit of Harry Jackson's widow takes place next Thursday at Drury Lane Theatre. There is to be a scene from *Falka*, the closet scene from *Hamlet*, with Wilson Barrett as the Prince of Denmark and Miss Leighton as the Queen; the first act of *The Candidate*, the first act of *Human Nature* and a scene from *The Vicar of Wakefield*. The Novelty Theatre company will also appear in a burlesque melodrama in one act, and the beautiful Kate Vaughn will dance. *Falka* is to be withdrawn from the Avenue Theatre in a week's time in order to facilitate the alterations and improvements in the house for the production, early in December, of Messrs. Reece and Farnie's burlesque of *Kenilworth*, of which your correspondent lately wrote. This burlesque is to be produced on a scale of unusual gorgeousness.

There is amusement and to spare in London,

for if people cannot afford theatres, they are privileged to avail themselves of the free entertainments in plenty. Every Thursday at the City Temple, a very enjoyable free concert is given under the direction of E. Marshall. Again, on Tuesday evenings at Falcon Square Chapel there are given some pleasant invitation receptions in the lecture hall. A. A. Wood this week delivered a lecture, illustrated with lime-light views, entitled "St. Peterburg and the Crimea." The charge at these receptions is only a penny, so they are practically free. No one who likes recreation can find fault with this modest fee. Next week will be "Welsh Night," and views of Welsh scenery will be illustrated by vocal and instrumental music, under the management of Miss Crome, the organist of the chapel. No one need be lonesome in London town, for the people seem to agree that amusements are to be greatly desired, "all work and no play" making Johnny Bull "dull" as well as the time-honored "Jack," of nursery renown. A. W.

Admitted to the Forrest Home.

The perseverance of well-known stage people and journalists has so far penetrated the red tape and circumscription of the Forrest Home as to secure the admission of two well-known and worthy actresses to that institution.

Dora Shaw, known in years gone by as poetess and actress, attracted the attention and sympathies of William Winter, the *Tribune* critic, and others, and they have been untiring in their efforts in the lady's behalf. The Actors' Fund has given her occasional assistance, and will now give her an outfit and defray other expenses attending her admission to the Home.

Mme. Michels, a most worthy member of the profession, is the other successful candidate. Last year Madame was a teacher in the Lyceum School of Acting. Her days of usefulness are added; of late she has shown signs of feebleness physically, however, her numerous friends on and off the stage will hope that many pleasant years at the Home are in store for her.

Two Fund Benefits To-day.

This (Thursday) afternoon two benefits for the Actors' Fund will take place—at the Brooklyn Grand Opera House and at the Casino, this city. In the preparations the ardor and enthusiasm of Managers Knowles, Morris and the Apersons have been at high pressure for some weeks. The Grand Opera House programme includes an increased orchestra under the baton of Colonel Theodore Morris; third act of *The Silver King*, by the Bangs-Mack company; *Reclination*, by Fred, Paulding, piano solo, by Jerome Hopkins; second act of *The Calypso*, by the Lurie Evans company; *Reclination*, by R. B. Mantell; singing, by members of the Thalia Theatre company, and the fourth act of *Camille*, with Bertha Welby in the title role; Edwin Knowles as Armand, and good support. The Police and Fire Departments have been assisting in the sale of seats, and a big house is assured.

All the cheering promises for the success of the Actors' Fund matinee at the Casino this afternoon will more than likely be fulfilled. Last evening a small army of decorators and florists began the work of decorating the building with flowers, plants and vines. Box F, lower procession, which will be occupied by Governor Hill, is to be draped with flags and bunting. Captain William M. Conner who has offered fifty dollars in aid for any box in the house has kindly donated one hundred copies of the *Address of Harry Edwards* at the obsequies of John McCullough, with a portrait of the dead tragedian. These will be sold at one dollar apiece and the proceeds given to the Fund. Mrs. Davray has secured a box for twenty-five dollars.

Professional Doings.

Wesley Sisson is ill and confined to his house.

Bidwell's stock company is still doing a large business in New Orleans.

Manager Wareing, of Hoboken, is about to build a \$50,000 theatre in that city.

Lillian Wilson is assigned to the part of Gracie in the *Rat-Catcher* at Niblo's.

Irene Ackerman is looking for an engagement for leading business or comedy.

Arthur Rehan writes that his business with A Night Off still continues to be prosperous.

Imre Kiraly has left for San Francisco to arrange for a long run of *Around the World*.

J. C. Kenny, musical director for Roland Reed, spent Sunday in the city with his family.

L. J. Vincent directs the stage at the Brooklyn Grand Opera House Actors' Fund benefit to-day.

J. M. Wood, the theatrical architect, is drawing plans for a spacious new Opera House at Franklin, Pa.

Next Sunday will be a Strauss night at the Casino, nothing but compositions of the great waltz king being given.

Jennie Satterlee, after two years absence, is again in the vaudeville company at Hyde and Behman's, Brooklyn.

Henry Chausrau is playing his second engagement this season at the Mount Morris Theatre, Harlem, this week.

Minnie Radcliff, the young and pretty ingenue with the Florences, is making success as *Marguerite* in *No Thoroughfare*.

The *Shadows of a Great City* will lay off next week, resuming its tour Dec. 21 at Heuck's Opera House, Cincinnati.

At the Chestnut Street Theatre, Philadelphia, Jack-in-the-Box will have its first American production. Carrie Swain will be the star.

Rose Coghlan's management is already filling time for '86-'87—an evidence that her present tour is meeting all the success claimed for it.

Adelaide Moore has engagements to fill in Cincinnati, Pittsburg and Brooklyn. Her reappearance in this city will occur during the Spring.

This week Lillian Russell is engaged in a wrestle with the one-night stands of Central Illinois. Next week she opens at Hooley's, Chicago.

Lawrence Barrett will produce Victor Hugo's *Hernani* for the first time at the Chestnut Street Opera House, Philadelphia, New Year's week.

Kate Forsyth and James M. Magistrate, Miss Forsyth leaves to-day (Thursday).

The Hotel Madison, Toledo, O., offers special rates to the profession, and the inducement of elegant rooms and tables as good as any in the city.

James Maas, of George S. Kugler's company, was seized with an epileptic fit while playing in Montreal last week, and has since been unable to act.

Henry Chausrau opens at the Third Avenue Theatre next week. At the coming Orphans' benefit Mr. Chausrau will present the cabin scene from *Kl.*

Preparations for the production of *Leah* at the Union Square Theatre will begin in a few weeks. The play will be mounted in the most lavish and correct manner.

Anne Hooper, daughter of Lucy Hooper, the well known American correspondent in Paris, is still meeting with success in *Leah*, the leading role in *The White Slave*.

It is the intention of Mrs. E. L. Forrester to give a Christmas party to the children under her charge on Saturday, Dec. 27, and the profession will be asked to send their aid.

Ed. H. Van Veghten, formerly with Adah Richmond, has been engaged for the comic opera, *The Little Lyonesse*, which opens at the Temple Theatre, Philadelphia, next week.

Helen Coriatis has arrived in town after a long quarantine in Montreal. Miss Coriatis is a pretty and intelligent young actress, and would be an acquisition to any good company.

Ed. H. Van Veghten says that Miss Coriatis has paid up the arrears of salary of the Adah Richmond company, and even agrees to let the red-letter day of her week lapse.

Leuter and Williams (Parker Mann) have cancelled all their dates in London. The company will rest the week before Christmas in Cincinnati, and reopen at Springfield, O., on that day.

Walter Wright writes that he is meeting with much success as Colonel Stanley in *Hammer*, in support of London Hall, and that the play is making a decided success. Mr. Wright is semi-steady.

On last Monday, at Plymouth, Boston, Manager Selwyn, of the Thalia Opera company, came out looking the part of a man who had been through a narrow escape.

Heinrich Coriatis was last heard from in Vienna, where he is negotiating for *The Prince of Hohenheim*, which is to follow *Hammer* in Cincinnati, and reopen at Springfield, O., on that day.

Provincial managers are warned against making contracts to produce *The Gypsy King* without first consulting the author, Henry Campbell, or his countryman, the manager, producing it has resulted in a failure.

Allen Raymond, the young comedian, has volunteered to appear in an engagement at the University Club Theatre on Saturday night. It is a benefit to the Ladies' Aid Society of the Rev. William Lloyd's church.

Representatives are now circulating among Thomas Maguire, manager of the Thalia Opera, and the managers of several theatres, looking to the management in the interests of the lady who in the week before Christmas.

The G. A. R. Post of Salem, Ore., has secured the *Address of Harry Edwards* and has expended money in its distribution and improving the same. It is a beautiful production of 100,000 copies, with the name of the donor on each copy.

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At the Chestnut Street Theatre, Philadelphia, Jack-in-the-Box will have its first American production. Carrie Swain will be the star.

Rose Coghlan's management is already filling time for '86-'87—an evidence that her present tour is meeting all the success claimed for it.

Adelaide Moore has engagements to fill in Cincinnati, Pittsburg and Brooklyn. Her reappearance in this city will occur during the Spring.

This week Lillian Russell is engaged in a wrestle with the one-night stands of Central Illinois. Next week she opens at Hooley's, Chicago.

Lawrence Barrett will produce Victor Hugo's *Hernani* for the first time at the Chestnut Street Opera House, Philadelphia, New Year's week.

Kate Forsyth and James M. Magistrate, Miss Forsyth leaves to-day (Thursday).

The Hotel Madison, Toledo, O., offers special rates to the profession, and the inducement of elegant rooms and tables as good as any in the city.

James Maas, of George S. Kugler's company, was seized with an epileptic fit while playing in Montreal last week, and has since been unable to act.

Henry Chausrau opens at the Third Avenue Theatre next week. At the coming Orphans' benefit Mr. Chausrau will present the cabin scene from *Kl.*

Preparations for the production of *Leah* at the Union Square Theatre will begin in a few weeks. The play will be mounted in the most lavish and correct manner.

Anne Hooper, daughter of Lucy Hooper, the well known American correspondent in Paris, is still meeting with success in *Leah*, the leading role in *The White Slave*.

It is the intention of Mrs. E. L. Forrester to give a Christmas party to the children under her charge on Saturday, Dec. 27, and the profession will be asked to send their aid.

Ed. H. Van Veghten, formerly with Adah Richmond, has been engaged for the comic opera, *The Little Lyonesse*, which opens at the Temple Theatre, Philadelphia, next week.

Helen Coriatis has arrived in town after a long quarantine in Montreal. Miss Coriatis is a pretty and intelligent young actress, and would be an acquisition to any good company.

Ed. H. Van Veghten says that Miss Coriatis has paid up the arrears of salary of the Adah Richmond company, and even agrees to let the red-letter day of her week lapse.

Leuter and Williams (Parker Mann) have cancelled all their dates in London. The company will rest the week before Christmas in Cincinnati, and reopen at Springfield, O., on that day.

Walter Wright writes that he is meeting with much success as Colonel Stanley in *Hammer*, in support of London Hall, and that the play is making a decided success. Mr. Wright is semi-steady.

On last Monday, at Plymouth, Boston, Manager Selwyn, of the Thalia Opera company, came out looking the part of a man who had been through a narrow escape.

Heinrich Coriatis was last heard from in Vienna, where he is negotiating for *The Prince of Hohenheim*, which is to follow *Hammer* in Cincinnati, and reopen at Springfield, O., on that day.

Provincial managers are warned against making contracts to produce *The Gypsy King* without first consulting the author, Henry Campbell, or his countryman, the manager, producing it has resulted in a failure.

THE NEW YORK MIRROR.

Clark and Kymann are holding forth with a female minstrel troupe, where beauty gives way to talent.

Generative Ward is still here and gives a benefit to the Women's Hospital on Friday next.

Our old friend, J. E. Moore, is still treasurer of the Royal Albert Hall at the Bijou. Monty Browne and W. A. Wynn will perform similar duties, and A. L. Canard runs the Nugget Theatre. W. Smythe watching the interests of the Victoria Hall.

Signor Majerani and wife are in Melbourne; also Sheridan, of "Fanny O'Brien" fame, with "Pettie Haghe" and his energetic Neutrants, both of whom are getting ready to sail United-Statesward.

Signor Agnati, for many years with Charrin, is manager for Miss Ward on the occasion of her benefit.

Colonel He Austin, the rife-man and fancy shot, whose grace and beauty have been the admiration of all who are weary of staid things, reached a climax last week in trying to carve his throat with a penknife in Brisbane, Queensland. His career, however, failed to do its duty.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A BEAVER **WYMAN** Co.: New Orleans, 7 week; Philadelphia, 21 week.
ADAMS: N. Y. City, Dec. 7 week; Pittsburg, 14, 15, 16; Cleveland, 17, 18, 19; Chicago, 21, week; St. Louis, 22 week.
ADAMS **PARKER**: Pittsburg, 7 week; Brooklyn, 14, week.
ADRIAN **MOORE**: Little Rock, Ark., 10, 11, 12; St. Louis, 14, 15; Brooklyn, Jan. 4, week.
ADA GRAY: Rock Island, Ill., 10; Moline, 11; Davenport, 12; Chicago, 21, week.
ADYER DARE Co.: Old City, Pa., 30; Sharon, 31; New York, 1, 2; Brooklyn, 14, week; Detroit, Mich., 25, 26; Chicago, 28, week.
ARTHUR REINHARD Co.: Washington, 7 week; Baltimore, 14, week; Brooklyn, E. D., 21, week.
ALICE **WATKINS**: St. Louis, 10, 11; Omaha, Neb., 12; Denver, 14, week; Cheyenne, W. T., 21; Laramie, 25; Salt Lake City, 24, 25, 26.
ALONIE **IN LONDON** Co.: St. Paul, 10, 11, 12; Chicago, 14, 20, 21, week; New York, 22, 23, 24, 25, 26, 27.
A. W. H. HONOR Co.: Lyons, La., 10; Clinton, 11; Bowler Comedy Co.: Chicago, 7, week.
BELLA MOORE: Wilmington, N. C., 9, 10; Newbern, 11, 12; Goldsboro, 14; Raleigh, 15; Durham, 16; Richmond, 17, 18, 19, 20, 21; Scranton, Pa., Jan. 1, 2; Brooklyn, 14, week.
BENTLEY CAMPBELL'S **WHITE SLAVE** Co.: St. Louis, 7, week; Evansville, Ind., 15; Terre Haute, 17; Indianapolis, 21, week.
BENTLEY CAMPBELL'S **SIREXIA** Co.: Washington, 1 week.
BENTLEY CAMPBELL'S **CLUB** Co.: Cincinnati, 31, two weeks; Dayton, O., 24, 25, 26; Indianapolis 31, Jan. 1, week.
BIRER OAKS Co.: Omaha, 9, 10; Seaford, Mo., 25, 26, week.
BIRER OAKS Co. (South): Youngstown, O., 10; Warren, Pa., 11; Bradford, 13.
BAKER **AND** **WHEELING** W. Va., 20; Parkersburg, 21; Thirville, Pa., 12; Bradford, 14; Cory, 15; Salamancra, N. Y., 16; Rochester, 17, 18, 19; Hartford, 21; Geneva, 22; Lockport, 23; Buffalo, 24, 25, 26; Hartford Comedy Co.: Laramie, Ch., 14; New Britain, Conn., 15; New Bedford, 16; New York, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.
BARNEY MCALISTY: Denver, 7, week; Leadville, Col., 14, week.
BUNCH OF KEYS Co.: Poughkeepsie, N. Y., 10; Yonkers, 11; Albany, N. Y., 12; Utica, 13; New York, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.
BARNES **AND** **SYRACUSE**: 24, 25, 26; Buffalo, 28, week; N. Y. City, Jan. 4, week; Baltimore, 11, week; Brooklyn, E. D., 18, week.
BARNES **PRESSOR** Co.: Charlotte, Mich., 10; Grand Rapids, 11, week.
BUFFALO BILL **COMEDY**: Danville, Pa., 10; Lewinsburg, 11; Lock Haven, 12; Wheeling, W. Va., 19, 20.
BUNTON COMEDY Co.: Lake Village, N. H., 10, week.
BURCH **AND** **CHICAGO**: 20, three weeks.
BAYNE DRAMATIC Co.: Astoria, Ill., 7, week; Joliet, 14, week; Bloomington, 21, week.
CLAIRE SCOTT: Milford, Mass., 21, week.
CORA VAN TASSEL: New York, N. Y., 10, 11, 12; Gooden, 13, 14, 15; Jamestown, 21, week; Mansfield, O., 28, week.
CARRIE STANLEY: Marietta, Pa., 10, 11; Mount Joy, 12, 13, 14, week.
C. C. LODGE: St. Louis, 7, week; Louisville, 14, 24, week; Nashville, 21, 22; Memphis, 24, 25, 26; Huntsville, Ala., 28; Chattanooga, Tenn., 30; Rome, Ga., 9; Birmingham, Ala., 31; Atlanta, Ga., Jan. 2, week.
CLARA MORRIS: Philadelphia, 7, week.
CHARLES H. DAVIS: St. Louis, 10, 11; New York, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.
CARRIE SWANN: Chicago, 7, week; Old City, Pa., 10; Danville, 11; Union City, 15; Cory, 17; Erie, 28; Dushire, 19.
C. C. UNCLE **TON** Co.: Providence, 7, week.
DALTON VACATION Co.: Chicago, 7, week; Milwaukee, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Rockford, Ill., 17; Eaglewood, 18; Pullman, 19; Chicago, 21, week; Nashville, Tenn., 24, 25, 26, 27, 28, 29, 30, 31, Jan. 1, 2; Hot Springs, Ark., 30, Little Rock, 31, week.
D. E. BARNHART: Indianapolis, Dec. 7, week; Louisville, 14, week; Cincinnati, 21, week.
DESMOND THOMPSON: Syracuse, 10; Oneida, 11; Ilion, 12; Buffalo, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Buffalo, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Burlington, 18; St. Albans, 19; Montpelier, 21; Woodstock, 22; Bellows Falls, 23; Brattleboro, 24; Springfield, Mass., 25; Kansas, N. H., 26; Chesham, 27; Pittsburg, 28; Concord, 29; Beverly, Mass., 30; New York, Me., Jan. 1, 2.
DOMESTIC MURRAY: Philadelphia, 7, week; Troy, 28, week.
DEVIL'S ACTORS: Gloversville, N. Y., 10; Amherst, 11; Albany, 12; Philadelphia, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.
DAN SULLY'S CORNER GROCERY: Boston, Dec. 7, week; Lowell, Mass., 14; Fitchburg, 15; Taunton, 16; New Bedford, 17; Newport, M. I., 18; Fall River, Mass., 19; Holyoke, 21; Springfield, 22; Worcester, 23; Boston, 24, 25, 26, 27, 28, 29, 30, 31, week; Los Angeles, Cal., 10; Dodge City, Kan., 14, 15; Larned, 16; Sterling, 17; Nicholson, 18; Hutchinson, 19.
DAN SULLY'S CORNER GROCERY No. 3: Ottawa, Kan., 10; Leavenworth, 11; Atchison, 12; Council Bluffs, 13; Omaha, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.
DARK DAYS Co.: Providence, 10, 12; Philadelphia, 14, week; Brooklyn, 21, week; Boston, 28, two weeks.
ETHEL ELLIS: Chicago, 7, week; Philadelphia, 14, week.
ETHEL CLAYTON (Favorite): Jersey City, 10, 11, 12; Washington, D. C., 14, week; Baltimore, 21, week; Philadelphia, 28, week.
ETHEL TOCKER Co.: Philadelphia, 7, week; Paterson, N. J., 14, week.
F. R. DALTON'S Co.: Griffin, Ga., 7 to 10; Jonesboro, 11, 12; Covington, 14, week; Madison, 21, week.
EDWIN BOOTH: Boston, 28, three weeks.
EDWIN BOOTH Co.: Albany, Ind., 10, week; Rochester, 14; Troy, 21, week; Philadelphia, 28, week.
EVANS AND HOYT: New York, 7, week; St. Louis, 21, week; Chicago, 28, week; Cincinnati, Jan. 4, week.
EZRA KENDALL: New Orleans, 14, week.
GEORGE COMEDY Co.: La Porte, Ind., 7, week.
KEMPER **AND** **CHICAGO**: 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; New Haven, 14, week; Danbury, Ct., 21; Pottstown, Pa., 22; Hagerstown, Ca.: Cumberland, 26; Collinsville, Ind., 28; Zanesville, O., 30; Springfield, Ill., 30; New York, 31; Brazil, Jan. 1; St. Louis, 4, week; Louisville, 11, week.
EDWIN STUART Co.: Warren, Ind., 7, week; Frankfort, 14, week; Laporte, 21, week; Ottawa, Ill., 21.
ELSTON COMEDY Co.: Ottawa, 7, week; Toronto, 14, week.
EMMA WELLS COMEDY Co.: Brighton, Ont., 7, week; Colma, Ind., 14, week.
HARRY DAVENPORT: Brooklyn, E. D., 7, week.
ALBERTA **AND** **CHICAGO**: 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; New Haven, 28, week; Philadelphia, Jan. 4, week.
RED BRITTON: Allentown, Pa., 11; Philadelphia, 14, week.
JOHN VINCENT: Dixon, Ill., 10 to 15; Morrison, 16 to 17; Burlington, Ia., 21, week; Ottumwa, 28, week.
LORINGES (Mr. and Mrs.): Toronto, 7, week; Buffalo, 14, week; Chicago, 21, two weeks; St. Louis, Jan. 4, week.
MAC **AND** **WILLIAMSBURG**: 21, week; Fall River, Mass., 14; Providence, 15, 16, 17; Boston, 21, week; Brooklyn, 28, week.
RED WARD: Macos, Ga., 9, to Atlanta, 11, two weeks.
LOU LORING: St. Louis, 14; Hartford, Ct., 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.
LEW LOWELL: Haverhill, Mass., 10, week.
FRANK FRAYNE: Boston, 14, week.

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week; Cincinnati, 21, week; Fort Wayne, Ind., 24, week.

HALLER and HART: Chicago, 7, week; Indianapolis, 24, week; Philadelphia, 21, week; St. Louis, 24, week.

HOWARD ATHERTON Co.: Cincinnati, Dec. 7, week; Louisville, 14, week; St. Louis, 24, week.

IDA SIDONS BURLINGAME Co.: Jamestown, N. Y., 20; Mt. Vernon, O., 22.

JONES MORTGAGE Co.: Allentown, Pa., 22.

KENNEL'S Co.: Louisville, 7, week; Cincinnati, 24, week.

LEONARD BROTHERS: London, Ont., 7, week; St. Thomas, 12, 13, 26; Quebec, 17, 18, 19.

LEWIS CLAY'S GALLERY: St. Paul, Minn., 7, week; Minneapolis, 14, week; St. Louis, 24, week.

MANNING'S Co.: Washington, 7, week.

MASSIEU'S COMEDY CONQUEROR: Washington, 7, week.

MCCOY-VIVIAN Co.: Akron, O., Dec. 7, week; Washington, 14, week; Nashville, N. Y., 17, week; Baltimore, Jan. 4, week.

Mc ROONEY'S Co.: Galton, O., 20; Mansfield, 12; Sandusky, 12; Kalamazoo, Mich., 27.

RENNY and WOOD'S Co.: Philadelphia, 7, week; Baltimore, 14, week; N. Y. City, 24, week; Buffalo, 24, week; Troy, Jan. 4, week.

RENTZ-SARTLEY Co.: Des Moines, Ia., 20; Ottumwa, 11; Peoria, Ill., 12; St. Louis, 14, week.

ROBERTSON'S Co.: Philadelphia, N. Y., 17, week.

SILBORN Co.: Wheeling, W. Va., 7, week.

MISCELLANEOUS.

BRISTOL'S: EQUICURRICULUM: Danbury, Ct., 20, 21, 22; Poughkeepsie, N. Y., 14, 25, 26; Cohasset, 17, 21, 23; Albany, 23, week.

JOHN CANNON: Rochester, N. Y., 14, week.

JACOB'S Store: Dumfries, N. Y. City, 24, week; Albany, 21, week; Rochester, 26, week.

MORRISON (THEODORE RICHARDSON'S) EQUESTRIAN MAMMOTH KEELER, Ia., 7, week; Dayton, 14, week; Cedar Rapids, 14, week; Iowa City, 24, week; Des Moines, Jan. 4, week.

JOHN DEHRIE: Steubenville, O., 20; Wheeling, W. Va., 12; Johnston, Pa., 22.

MORRISON RYNDLER (Memorial): St. Thomas, Ont., 7, week; Steubenville, 14, week; Chatham, 24, week; Seaside, O., 21, Jan. 1, 2.

CIRCUSES.

BEITH'S: St. Thomas, Ont., 9, 20.

Some Press Notices.

St. Paul and Minneapolis Pioneer Press.

THE NEW YORK MIRROR for the 14th has a double-page supplement illustration in colors of the ball-room scene in Romeo and Juliet, as presented at the Union Square Theatre under Mr. Hill's management, which gives one a vivid impression of the glow of rich and harmonious color and the artistic completeness of the *mise-en-scene*. The moment chosen is that when Romeo first speaks to Juliet. The scene is crowded with figures, some of them dancing *en courants* to the music of an orchestra which couples a gallery on the stage. The richly decorated early Tuscan architecture, with its elaborate arches and friezes, makes a beautiful background for the brightly-clad revelers.

St. Paul Daily Globe.

The current number of THE NEW YORK MIRROR contains as a supplement an exceedingly life-like and elegant representation in colors of the ball-room scene in Margaret Mather's Romeo and Juliet, the scene being described as the most perfect reproduction of Italian magnificence in the Fourteenth century ever attempted on any stage. The moment chosen by the artist is the one where, during a ball, Romeo first speaks to Juliet, and is one of the most perfect and artistic lithographs ever gotten up.

Newfield (O.) Daily Herald.

THE NEW YORK MIRROR, one of the ablest dramatic papers in the country, published as a supplement a few weeks ago an elaborate lithograph of the ball-room scene in Romeo and Juliet, which is now being produced by Margaret Mather at the Union Square Theatre, New York. THE MIRROR has the largest dramatic circulation in America.

St. Paul Dispatch.

The last NEW YORK MIRROR has a double-page supplement in colors, giving a representation of the dancing scene in Romeo and Juliet, as presented at the Union Square Theatre by Margaret Mather. It is a very pretty and very artistic piece of work.

Savannah, Ga.

Theatrical people are given special seats at the well-known Barnett House, Savannah, Ga.—Conn.

Academy, Denver, no ad. in "Manager's Directory." Conn.

TO THE PROFESSION.

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TELEGRAPHIC NEWS.

(RECEIVED AT THE MIRROR.)

NEW YORK, N. Y., Dec. 9.—The first production of Madame Janish's play, under its new title of "The Leland Monogram," occurred at the Leland Monogram Theatre, before a fair-sized audience. The play was well received, and on Monday night a larger audience was attracted. Edwin Arden, in "Eagle's Nest," is expected to carry large business at the Museum.

NEWPORT, R. I., Dec. 9.—Stetson's Mikado took the town by storm; packed house; fashionable audience.

BALTIMORE, Md., Dec. 8.—The Wilbur Opera company opened a week's engagement last night, giving us our first glimpse of The Mikado. By noon on Monday nearly every seat in the house was sold. Good company and prospects of big business all week.

PROVIDENCE, Dec. 9.—Minnie Madden opened a short engagement at the Providence Opera House Monday night before a very small audience. C. H. Smith's Uncle Tom's Cabin opened for the week at Low's to a more than average first-night house. Good show and a big audience at the Comique.

FALL RIVER, Mass., Dec. 9.—McNish, Johnson and Slavin's Minstrels, at the Academy of Music, Monday night, drew 1,350 people. Fine performance. Stetson's Mikado company, booked for Wednesday, has an immense advance sale.

BUFFALO, Dec. 9.—The boisterous manner in which Winter has announced his arrival may account for Monday night's houses. It was very cold and snowing hard when the curtains went up Monday night. Lawrence Barrett's "Richard III." at the Academy, and Bowser's farce "In the Swim," at the Court Street, had just fair sized audiences. Gilday's Collars and Cuffs drew a good-sized house at the Museum, which is usually packed the opening night. At the Adelphi, where a little of everything and nothing in particular was the attraction, there was a three-quarter house.

ROCHESTER, Dec. 9.—Don Thompson, is being badly by the Grand, with Joshua Whitcomb. The audiences are delighted with our kindly old friend, Uncle Josh, and the play has that note of its charm. At the Academy, George H. Wood's Specialty Company is drawing large houses and giving an excellent entertainment. The De Comas, in their aerial bicycle act, deserve special mention. The Casino is doing its share toward entertaining the people, who are crowding the house nightly to see Lottie Elliott and a strong company headed by Clark and Williams.

BOSTON, Dec. 8.—Watson and McDowell's (Harry Watson and All McDowell) Comedy company in "Whirlwinds" opened to a packed house at the Windsor. The treasurer of the Windsor stopped selling seats at 745. The performance was a decided success. The company is first-class throughout, and I am positive will have one of the largest weeks we have had this season. The press notices this morning were excellent. CHARLES BURNHAM.

WILLIAMSPORT, Pa., Dec. 9.—Lester and Allen's Minstrels drew a large audience Monday night.

DETROIT, Dec. 8.—The Milan Opera company opened a season of three nights to fair business at the Detroit. At What's George C. Boniface in "Streets of New York" was greeted by a large audience.

HARRISBURG, Pa., Dec. 9.—The Bennett and Moulton Opera company opened Monday, for a week, to one of the largest houses of the season. The opening opera, The Mikado, was sung to a well-pleased audience, who fully appreciated the superiority of the company. They succeeded in infusing more fun into this charming opera than any of their predecessors who have essayed to render it in Harrisburg. Last night was devoted to Pirates of Penzance, and the success of Monday night was repeated to the same good business.

BOSTON, Dec. 8.—Living for Show, written especially for the Boston Museum company, was given last night, and pleased a large audience. Salvini appeared as Ingotar at the Boston Theatre to an enthusiastic house. Viola Allen shared the honors with him. Either she or Salvini had a call at each curtain, and twice both were called. Mary Anderson appeared as Pauline in The Lady of Lyons to a house very large. In spite of the storm that raged. For Congress, with J. T. Raymond, at the Park; The Mikado, at the Hollis street; Dan Sullivan in The Corner Grocery at the Howard; Ten Nights in a Barroom at the Bijou and Winkles at the Windsor.

PITTSBURGH, Dec. 9.—The Thalia German Opera company opened a week's engagement at Liberty Hall on Monday evening. A large audience was present. Nanton was given for the first time in this city, and was sung and acted very well. Annie Pixley is quite a favorite here. She opened to a large audience at the Opera House on Monday evening in her new play, Lily, which was very well received. Fayette Welch's Variety combination opened to a good house at the Academy. Katherine Rogers was taken quite ill on Monday and did not appear at Harris Museum. Her company appeared in East Lynne to a good house. Lilian Spencer left for New York, Tuesday.

ELMHURST, N. Y., Dec. 8.—J. S. Murphy in "Kerry Gow, Monday night, to a large Irish element. Much enthusiasm. Tuesday night Lester and Allen's Minstrels played to immense business. At the Mascot Academy, Bennett and Moulton's Opera company opened for the week in The Mikado to a full house. To-night The Mikado was produced, with a considerable falling off in attendance. Cheap prices.

Amateur Notes.

Considerable ability was shown by the members of the Bulwer at the Lexington Avenue Opera House on Friday evening. The Lady of Lyons was presented to a well-filled auditorium. This play is a tedious one, even when given by a competent professional company. That the Bulwer succeeded in making the drama interesting is much to its credit. Roberto Deshon was not an ideal Claude Melnotte in appearance, but brought to the character some sense and knowledge of the stage very rarely to be found among amateurs. He has certainly studied in a good school, and in some ways trying part will show to advantage. L. Taber, backed carriage as Colonel, was consistent and earnest throughout. Thomas Platt's Beaumont deserves commendation. The part is a thankless one, but he played it with intelligence and vigor. The commendation cannot be given to Charles Anderson as Deschappelles, who is a Charles Trier as Glavis. The latter restrains himself and learns to act

quietly and naturally. Grimaces and horse-play are not comedy, and should not be practiced. Braster Eller was too declamatory as Gaspard, and Fred Bart was a commendable landlord. Fannie Friedman brought to Pauline a beautifully expressive face and refined manner, and gave a generally even performance. What she requires is repose and more power in her acting. Maud Peters was a gentle and satisfactory Widow Melnotte. Bertie Frobisher, who undertook the role of Madame Deschappelles at short notice, was a decided success. She has talent. The curtain did not rise until nearly nine o'clock—a fault of common occurrence at the Opera House.

Blow for Blow is announced for production by the Rival, Dec. 18.

The Hawthorne will produce My Mother-in-Law at the Opera House, Dec. 14.

At the next performance by the Bulwer an original drama by Maurice Eller, Jr., will be presented. The following have been elected officers of the society for this season: President, H. J. Anderson; Vice-President, R. H. Jackson; Secretary, B. J. Kelley; Treasurer, E. L. Taber; Stage Manager, R. Deshon; Assistant Stage Manager, F. G. O'Daniels; Business Manager, Charles Trier; Assistant Manager, J. H. Burrell.

The Amateur League's next entertainment will occur at the University Club Theatre Jan. 5. No play has yet been selected, but The Rent Day and All That Glitters is Not Gold have been under consideration. G. S. Whitson is the President of the League and Doctor Higgins chairman of the Dramatic Committee.

Fannie Friedman, who now plays with the Bulwer, was formerly known as Gerlie Erroll.

Eleanor Trafford is in California making an endeavor to grow into fame.

Proper English and correct pronunciation should be the first considerations to be maintained on any stage. During the performance of the Bulwer presuming was called presuming; verities, verities; complimentary, complimentary, etc. Most of these errors are due to carelessness. The stage manager should correct all discrepancies in this regard. At the regular theatre a dictionary is always placed convenient in the green-room, and the delinquent always sent to consult its pages. The Bulwer is not the only sinner in this matter. At nearly every amateur performance these mistakes are made by educated people, who on the stage are guilty of errors for which they would dislike censure in private. To become artists pride must be buried and the suggestions of impartial critics observed.

The Merry Wives of Windsor will hold forth at the Brooklyn Academy of Music Dec. 15.

Emma Sheridan, of the Lyceum School, is playing Marianne in The Two Orphans with Kate Claxton.

Dr. Waters, one of the most experienced of the amateurs now on the stage, claims that the Amateur League has placed more competent leading ladies on the regular stage than any other society. He looks with pride at the success of Miss Gale, with Lawrence Barrett; Helen Russell, at Wallack's, and Lily Brush, with Harrison and Goulay, who, he says, began their career with the League. Vera Vernay and Eleanor Trafford were also members of the society.

W. A. Clarke was offered the part of Paris in the Romeo and Juliet performance at the Union Square. Mr. Clarke has not been seen since this season, but in the past, with the Mimosa, Kemble and Amaranth, he evinced ability which places him second to none as a light comedian on the amateur stage.

Eleanor H. Boyd is in demand, but has forsaken theatricals and given her attention to painting.

The Mimosa has become a society organization.

The Melpomene, which made a favorable impression last season, began operations at the Athenaeum, Monday evening, with a comedy entitled Not Such a Fool as He Looks. It was cast as follows: Simon Simple, F. C. Randall; Daniel, D. Montgomery; Mr. Mould, Deane Pratt; Frederick, A. Jacobson; Felecia, Miss Wallace; Mrs. Merton, Miss Slot; Mrs. Mould, Mrs. Parkhurst. Dean Pratt shows to particularly good advantage, and the play received, generally, creditable treatment.

The Dunreath, which is in its first year, gave its initial entertainment at Irving Hall on Thursday last. Meg's Diversion was presented.

Jersey City now possesses a number of ambitious societies which are competing for dramatic honors with those of Brooklyn and the Metropolis.

At Steinway Hall, Dec. 2, an audience composed of the elite of the city assembled to greet the efforts of the Orpheus Glee Club. The soloists and musicians were each accorded a hearty welcome, and among them were voices of much promise. C. M. Wiske, A. Greenhalgh, M. H. Burch, Ella Earle, F. R. Treasurer, Maude Powell, B. S. Comstock, W. H. McDonlin, G. R. Findlater, C. J. Cole, W. E. Gavit, A. Goldmark and others appeared during the evening.

No Thoroughfare will be played by the Amaranth at the Brooklyn Academy Dec. 16. Charles Heckman will be seen as Jules Oberreiter, supported by Ada Woodruff, Helen Dayton, Ida Williams, Percy Williams, A. P. Vredenburg, J. C. Costello and Alfred Young.

Time and the Hour was given by the Fenelon at the Brooklyn Athenaeum last evening. In the cast were the Misses Wacholder, Maginn and Taws and Messrs. Reilly, Quinn, Ruth and Gunder.

Charles Lamb, late of the Kemble, is appearing with the Monte Cristo company as Caderousse, and is reported to have met with success.

Hattie F. Neffin, who was with the Standard Theatre company, has returned to the amateur stage and is with the Gilbert.

Jan. 21 has been secured at the Academy of Music by the League of Amateur Societies. Saratoga is the play.

The Mikado was sung by the Greenwich at the Opera House last evening.

The Yorick contemplates for its second entertainment a production of Clouds.

The Sorcerer was given by the Amateur Opera Association at the Brooklyn Academy last night to a crowded house.

The usual fashionable audience was in attendance on Dec. 2 at the Brooklyn Academy of Music, when the Gilbert made its second bow this season in Bartley Campbell's play of Fairfax. The Gilbert has made all of its renown in society drama, and has added one more success to its list, although the absence

of its leading man, R. C. Hilliard, is naturally felt. This play moved smoothly and with the system which ever characterizes all in this society. Care was evidenced in the stage setting; the intermissions were of short duration, and the cast showed careful drilling and sober thought. John W. Noble, as the negress, has again proven what an admirable character-actor he is. He is always faithful to nature, and easily takes first place as one of the most reliable and talented actors in Brooklyn. H. J. Stokum, as the hero, was not entirely satisfactory. He is hard and unsympathetic, and should confine himself to the playing of strong, heavy parts, for which he has shown much ability. J. J. Dowling created merriment, and was fairly well assisted by Mrs. Darling.

Robert Deshon and Maude Peters will give the balcony scene from Romeo and Juliet at the Turf Club Theatre on Dec. 17.

Professor Charles Carroll, of the New York University, will talk to the students of the New York School of Acting upon "Principles of Reading" on Saturday afternoon.

J. W. Grath, one-time of the well-known Sheridan and Mack, is engaging a number of circus people for his new farcical comedy, entitled Elopement with a Circus, one act of which is to be a genuine circus. W. H. Batchelor, the famous leaper, has been secured. Dolan and McCarty, a well-known "team," have also been engaged and will have prominent parts. Some novel printing is being gotten up.

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Theatrical Litigation.**MR. THOMAS AND THE MUSICAL UNION.**

A great deal of interest has been taken by musicians generally in the fight between Theodore Thomas, on behalf of his imported oboe-player, and the Musical Protective Union of this city. Mr. Thomas sought the protection of the courts in order to prevent his threatened expulsion from membership of the Union because he had violated its by-laws in employing Felix Bour as first oboeist in his orchestra. Bour has only been in this country since September last, and has been engaged by Mr. Thomas for the present season. Under the rules of the Union, he cannot become a member until he has been in this country six months. The by-laws also provide that members of the Union cannot perform with or employ any person who is not a member. A fine of ten dollars is imposed for the first offense, twenty dollars for the second, and for the third a member may be expelled. Most all the members of Mr. Thomas' orchestra are members of the Union. On Sept. 15 Mr. Thomas received notice from the Secretary of the Union that he had been fined twice, and was required to show cause why he should not be expelled. Suit was then brought and an injunction obtained restraining the Union from taking any action against Mr. Thomas or the members of his orchestra. A very long discussion was had before Judge Andrews, in Supreme Court, Chambers, last week, upon the motion for the continuance of the injunction.

In his complaint, Mr. Thomas asserted that the by-laws were not within the scope of the objects of the association, but were in contravention and inconsistent therewith. He declared that the by-laws were unreasonable, oppressive and manifestly detrimental to the interests of the Union and its members, and were against public policy and void as being in restraint of trade; that for the due and proper cultivation of the art of music, and the promotion of the true interests of the members, it is at times indispensable that persons who have not been residents for six months should be admitted as component parts of performing orchestras and musical companies, and that unless he was permitted to avail himself of the best performers the market affords, he could not successfully conduct the orchestra. The first oboe, Mr. Thomas alleged, is absolutely necessary in a first-class orchestra, and oboe players, he said, of high rank are very rare, and without the aid of such a performer the music would be impaired and imperfect. His object in conducting an orchestra is to elevate and educate the public in musical judgment and taste by maintaining an orchestra of the highest attainable merit, and that at the time he engaged Bour there was no other oboe-player of acknowledged skill who was a member of the Union, and of whose services he could avail himself. He declared that unless the directors were restrained his business would be broken up.

Although the by-laws of the Union have been in force for about three years, Mr. Thomas asserted, yet during that time, and until Mr. Bour's arrival, no foreign instrumentalists of any commanding talent have ventured to come to this city.

In defense of the Union it was alleged that its members are at liberty to leave at any time, and then they will be free to play with any person they please; but while they remain members of the Union they are expected to obey its by-laws, which are in perfect consistency with the law, and are not unreasonable, vexatious, oppressive or detrimental, but are in fact an aid and promotion of the objects for which the Union was formed. The limit of six months was fixed in order that the Union should have time to inquire into the character of musicians arriving here. The Union declared that the contract between Mr. Thomas and his oboe-player had been made in July or August last in Belgium, notwithstanding the fact that there are several members of the Union who are skilled players on the oboe, and have formerly been employed by Mr. Thomas. An affidavit made by Martin Papst, secretary of the Union, set forth that no threats had been made against Mr. Thomas or his orchestra, and that large numbers of instrumentalists have come here, and, after waiting six months, have become members of the Union, some of whom are now in Mr. Thomas' orchestra. Mr. Papst stated that in July last Mr. Sachleben told him that he was going abroad to bring over musicians for Mr. Thomas' orchestra, and when his attention was called to the by-laws of the Union he said he knew all about them and that he might not bring over any musicians except an oboeist.

It was argued that Mr. Thomas was entitled to whatever protection the law could give him against abuses of power by the Union. He urged that the by-laws were void because they were in violation of the charter, against the principles of the common law and against public policy. In behalf of the Union it was insisted that its charter gave it the power to make its by-laws, which it had done for the protection of its own members, and that as Mr. Thomas had voluntarily become a member, he was bound to obey its rules or leave. The decision of Judge Andrews will be eagerly watched for by those interested.

THE MANAGERS AND THE EXCISE.

To Judge Andrews of the Supreme Court has been submitted for adjudication the question—which has been the cause of so much trouble between the theatre managers and the Excise Commissioners—as to what is the exact meaning of that section of the Consolidation Act which prohibits the sale of spirituous liquors in places which are connected by doors, windows and other apertures with the auditorium or lobbies of places of exhibition or performance in this city, and as to what the powers of the Excise Commissioners are under the Act. The case under which the question has been submitted is that of John M. Otter, the manager of the Metropolitan Hotel. From the vestibule of Niblo's Garden a door has always communicated with the bar of the Metropolitan Hotel. After passing through the door a person is required to walk through hallways of the hotel in order to reach the bar. When the license for the bar had about expired, the Commissioners refused to renew it unless a promise was given that the door should be closed. The closing of the door proved a great inconvenience to the guests of the hotel and a great

injury to the business, and consequently Mr. Otter obtained an injunction from the Court restraining the Excise Commissioners from considering the use of the door as a cause for revoking or interfering with the license. The motion to continue this injunction was argued before Judge Andrews last week. Affidavits from Mr. Otter and Edward G. Gilmore, manager of Niblo's Theatre, were presented, to the effect that the door in question does not in any manner connect the barroom of the hotel with any part of theatre. It was argued that the closing of the door was a great injustice and an inconvenience to the guests of the hotel, who were thereby compelled to go outside and around the hotel in order to reach the barroom. For the Board it was argued that it had not threatened to revoke the license, and had taken no action in the matter, and therefore there was no reason for the continuance of the injunction. Judge Andrews reserved his decision, which will be of interest when announced, owing to its being a test.

The Koster and Bial case, where an injunction was obtained restraining the police authorities from interfering with Mr. Koster in the giving of concerts, and which brings up the question for determination with reference to the sale of liquors in concert-halls, has also been presented to the same Judge.

MINNIE MADDERN AND CAPRICE.

A decision has just been rendered by Judge Lawrence, of the Supreme Court, in favor of Legrand White, husband and late manager of Minnie Maddern, concerning the play Caprice. Howard P. Taylor and Henry W. Ranger, through their attorney, Frank D. Shaw, sued Manager White to compel the latter to return to them the manuscript of the play. Mr. Taylor claimed to be the author of the play, and both himself and Ranger claimed its ownership, the latter having a one-third interest in it. In the month of May, 1884, Mr. Taylor entered into a contract with Mr. White for the production of the play and its purchase for Miss Maddern, it being agreed that she was to have the leading role. The manuscript was given to Manager White, but the plaintiff charged that the purchase price for the play, which was \$2,000, although agreed to be paid during the season of 1885, yet it was not paid, and that there was also due them \$770 in royalties. Upon these facts an injunction was procured restraining Mr. White from producing the play or allowing it to be performed, and also enjoining him from in any manner disposing of the manuscript parts.

When the motion to continue the injunction was heard, Manager White presented his defence. He alleged that he had complied with the terms of the contract, and that there was nothing due to the plaintiff. He insisted that the contract was, according to agreement, that \$2,000 was the entire amount to be paid for the play, which included the royalties. The play was read to Miss Maddern, who said that it could be made a success, and she told her agent to purchase it. This he did, and it was subsequently rewritten and remodelled by the actress, and from that time, Mr. White alleged, it became a great success. It was then that Mr. Taylor insisted that the contract price for the play should be increased to \$5,000 or \$7,000, as it had made such a hit. Mr. White refused to submit to this and said he would hold Mr. Taylor to his original contract. Mr. Taylor secured a portion of the manuscript and threatened to burn it and skip the country, but Mr. White said it was afterward returned to him.

Judge Lawrence's decision was for the defendant.

MR. WALDRON'S DEEP DAMAGES.

A suit in equity has just been brought in the United States Circuit Court by Nelson Waldron against Marshall H. Mallory, George H. Mallory and Albert M. Palmer, for infringement of a patent obtained for certain "improvements in theatrical appliances" which are now in use at the Madison Square Theatre. Mr. Waldron asserts that the appliances which are used in the manipulation of the double stage and accessories pertaining thereto at this theatre were the products of his own brain, and that he has a patent for his inventions. These appliances he claims to have originated before August 16, 1879. In the bringing of this suit he asks the Court for an injunction to restrain the Messrs. Mallory and Palmer from using the appliances, and also for an accounting of the profits which have been derived from the invention. Mr. Waldron also declares that he has sustained \$100,000 damages through the infringement.

THE THALIA THEATRE BOYCOTT.

Last Summer Mr. Amberg, of the Thalia Theatre, while abroad, engaged a number of musicians and brought them over for his orchestra. The Musical Union, under the claim that the salaries he paid these imported musicians were not up to the regular New York mark, demanded that they should be removed. Mr. Amberg declined to accede to this demand, and the Union, which is composed largely of Germans, promptly boycotted the theatre. Their influence with the large German population of the city was so great that the business at the Thalia Theatre suffered considerably, and Mr. Amberg has been obliged to capitulate.

THE COGHLAN-STETSON SUIT.

Charles Coghlan has obtained a judgment in his favor in the Court of Common Pleas against manager John Stetson, of the Fifth Avenue Theatre, for \$2,338.86 for services rendered. The merits of the case are well known. Last week Mr. Coghlan's counsel applied to Chief Justice Daly for an extra allowance, which was granted to the extent of \$216.94 in addition to the costs of the action.

Professional Doings.

—Next week John T. Sullivan and Mae Clark leave Rhea's company.

—Ellie Wilton will have a benefit in San Francisco next Wednesday night.

—The Skating-Rink failed in San Francisco, and Jacques Kruger has substituted his Photographer.

—Dickson and Joel's World company is not playing this week, a Harlem date having been wisely cancelled.

—Milton Gothold has been transferred from Robinson's Opera House to Manager P. Harris' Baltimore theatre.

—Judith had a successful opening in San Francisco on last Thursday night, and boxes and seats are selling high for the three weeks.

—J. C. Patrick, manager of Bristol's Equestrian curriculum, was in town this week. He reports good business.

—Harry Knight, late of the Townsend Tragedy company of brief existence, has joined the Silver Spur company.

—Lester Victor received very favorable notices for his acting as Adhemar, in Divorcons, with Aimee last week in Boston.

—Phil S. Greiner, Lillie Greiner and J. B. Cooper have left one of the various Bad Boy companies and joined Helen Desmond.

—The Metropolitan Job Print offers a large lot of Mikado printing on reasonable terms. It is varied and pictorial and in many sizes and colors.

—Crossen's Banker's Daughter company is either returning or has returned to town. Business in the West with the company has been bad.

—It is claimed that Charles H. McConnell had lent Henry E. Abbey \$5,000, which was to be paid out of the receipts of the coming engagement of Mary Anderson at the Brooklyn Theatre.

—Will C. Cowper left the city on Monday last for Troy to attend the representation of his play by Rose Coghlan. On his return he will make preparations for the production of his play, Blackmail.

—Managers holding contracts with C. H. McConnell at the Brooklyn Theatre are requested to communicate with Harry Miner, the new lessee. Manager Miner also invites applications for time.

—Lorraine Rogers, of Charlotte Thompson's company, was recently arrested by an order from Judge Gedney, under the Workingwomen's Act, for salary due Lizzie B. Masters, of 145 West Thirty-sixth street.

—On last Friday evening the members of the Fifth Avenue Theatre Mikado company remained on the stage after the fall of the curtain, and soon after the audience had left were photographed in the finale of the second act by calcium light.

—H. H. Webber, manager of the International Dramatic and Musical Bureau, recently established in University place, is meeting with success in his enterprise. His rooms have become a popular resort for reputable managers and actors.

—Allan Dare, by Admiral Porter, was produced at the California Theatre, San Francisco, on Monday night, before a large and fashionable audience. The occasion also marked the debut of Susie Williams, the wife of the son of a California millionaire.

—John H. Havlin, the Cincinnati manager, met with a serious accident at his theatre last week. He fell some distance and sustained a fracture of the knee cap. He will be confined to his house for a long time, and it is feared that he will be lamed for life.

—The Cincinnati Law and Order League, as a *dramatis personis*, besought the Mayor to withhold licenses from those managers giving Sunday performances. The Mayor has taken the matter under consideration, and will reply to the League before the close of this week.

—Next Tuesday evening will mark the hundredth night of Kellar, the magician, at the Comedy Theatre, and the occasion will be celebrated by the distribution of souvenirs. There is now not the slightest doubt on the part of the management that Kellar will fill the comfortable little theatre easily until next Summer.

—The following people have been engaged for the Barton Comedy company, which opens its season in Ripples under the management of Frank D. Nelson, next Monday, at Astoria, Conn.: Edith Barton, Essie Barton, Louise Barton, Frank D. Nelson, Charles E. Baughman, Julian Barton, and Fred. Miller, musical director. W. G. Peterson will act as advance.

—A number of people have been applying lately to the management of the New Park Theatre for the privilege of taking some of Ed. Harrigan's plays on the road. It has been decided to let no one have them, as Manager Hanley is arranging a trip for Harrigan and his New York company for the Spring and Summer, producing all of the principal plays in the repertoire.

—M. B. Curtis has a new comedy, written by himself, entitled Jean Baptiste, which is described by Mr. Curtis as "a French-Canadian play full of good, strong, situations, and plenty of the comedy element. Where and when I shall put it on I have not yet decided. My character will be a sort of French-Canadian Sam'l of Posen, and the dialect introduced will be one never before heard on the stage. In one of the acts will be introduced a scene from the Montreal carnival, introducing the ice-palace and the first stage representation of tobogganing."

—In a chatty letter from THE MIRROR'S Lancaster (O.) correspondent, he says: "W. E. Sheridan appears here in Louis XI. on Nov. 10. It is just twenty-two years ago last Monday since the writer had the pleasure of seeing Bill Sheridan, as the army boys used to call him, in the old Seventeenth Ohio, when William occasionally called around at Colonel Connell's headquarters to recite 'Eugene Aram,' 'Shamus O'Brien' and other favorite pieces in 1863. This time twenty years ago Mr. Sheridan was playing Richmond to the lamented Edwin Adams' Richard."

—The report that J. H. Haverly had secured the Comedy Theatre and would put his minstrels in that house at an early date, is without foundation. The only circumstance from which the rumor could have arisen was a recent visit to the city of Will Davis, manager of Haverly's Minstrels, and a call on Manager Tobin of the Comedy. Mr. Davis desired to be informed what arrangements could be made by which the minstrels, which have been playing in Chicago for the last ten weeks, could go into the house some time in the Spring, either in April or May. It is said that Mr. Haverly is looking for a New York opening.

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